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for, but are explained by Mr. Skeat as intensive=*very black, very old*: p. 141: causal *for*, the writer states, is used once "for our *gegenwider*," but compare 'Parl. of Foules,' ll. 468, 657, *for tarying*=to prevent (against) tarrying; p. 167: *fayne of* does occur 'Leg. of Goode W.' l. 130 "of the seson fayn"; p. 198: an exact Old English correspondence to *ayein the sonne* denoting rest in location may be found in 'Battle of Maldon,' l. 100, *ongean gramum stodon*; p. 109: *to* can be said to denote simple purpose in 'Dan.' l. 88, *pær fundon to*, *pær* being used for the dem. prn. neut.; *to* in Old English is often employed to express degree, proportion, when united to *pon*. Compare 'Beow.,' l. 1877, "*wæs him se man to pon leof pæt*"; p. 221: *thurgh* certainly signifies *vermittels* in 'Prior. T,' l. 1669, *thurgh thy preyere*; p. 224: Old English *wið* is sometimes used with verbs of motion, note 'B. of Maldon,' ll. 7-8, *fleogan wið* which may go to interpret *with him* (iv, 249)=*at his house*; p. 226: *wið* can have not a hostile meaning in 'W. of Pal.,' l. 1066, "*biloved wep riche & pore*"=beloved by rich and poor.

Dr. Eienkel's treatise must be regarded as a valuable contribution to the understanding of a most obscure period in the history of the syntax of Middle English. Many such laborious, accurate compilations are necessary as forerunners to future history of English grammar.

It is to be regretted that the book has not been more carefully made up, the topics distinctly separated by numbered sections. Nor is Mr. Grote's glossarial index complete enough to enable one to refer readily to special discussions.

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### GERMAN BALLADS AND FRENCH LYRICS.

*Balladen und Romanzen*: Selected and arranged with Notes and Literary Introduction by C. A. Buchheim, Ph. D., Professor of German Literature in King's College; London Editor of "Deutsche Lyrik," London and New York: Macmillan and Co., 1891.

*Introduction to Modern French Lyrics*. Edited with notes by B. L. Bowen, Ph. D., Associate Professor of the Romance Languages in Ohio State University. Boston: D. C. Heath & Co., 1891.

To paraphrase Rousseau's famous *mot* on Plato's pedagogy: "Would you get an idea of the education of a country? Examine its text-books." For such an examination the pessimistic point of view as regards our own status is the preferable one. Nothing will so strongly and clearly bring out the shortcomings and limitations of our teaching, especially in the branch, Modern Languages—which at present still requires internal "push" and external and united aggressiveness,—as a comparison with the requirements of other countries in quantity and quality and the facilities furnished for mastering them. The period of progress heralded a few years since, has prolonged itself into the present and is permanent for the future. So that any criticism of new work partakes much of the spirit of Blanc's splendid pen-picture of the state of the French people before the Revolution: a dark past, shot here and there with a few gleams of light: a desire for the good in other nations; and then the full flood of the risen sun.

We are led to these remarks by a few volumes of the Autumn store of new or renewed books for class use, which present some points of interest. Calculating merely on a basis of averages, we find that the Modern Language courses of English schools are far beyond that of our colleges and universities, and equalled, or nearly so, by only a few of our superior schools. Almost any English grammar or text-book will show what the scholar or student is expected to master, a task much beyond the present abilities, even subtracting for the difference in time allowed here and there, of the learner. The low plane of requirement in American colleges as to either entrance or subsequent work, is the most dangerous recoil to classicism. The lovers of the latter who live across the line in the country of the contemporaneous, but built on the same historic soil, nourishing similar roots, desire, by a more equal division of the "spoils" of time, to avoid the day of much

crippling to classicism which modern needs and demands, not now satisfied, will be sure to cause unless harmonious adjustment is arranged. The best proofs of these propositions—the superiority of foreign work-in-the-school, the possibilities of the full union of classical culture and modern-language scholarship, the steady approach in America to an independent ideal, an approach to be hastened by the reflex influence of non-American work, are well seen in the books we have referred to.

Although destined for a text-book as well, Professor Buchheim's 'Balladen und Romanzen' is rather an exquisite contribution to literature, worthy of its numerous predecessors and companions in that series which so well deserves its name of golden. He has redeemed his promise given in 'Deutsche Lyrik,' and has made a collection which surpasses the latter in general interest, in so far as the appeal of Ballad, Romance, or *Volkslied* is to a wider audience than that of the Lyric, which demands more the evolution of instinctive and poetic feeling, or literary culture, for its appreciation. And, again, the systematic sequence, we may be allowed to maintain, in the present collection is preferable to the "systematic variation" which the editor made one of the strong points of the *Lyrik* compilation. Professor Buchheim has every qualification for the task of editorship. He has selective skill, the Teutonic talents of sterling scholarship and critical acumen, frank admiration for his national poetry, and an equally frank appreciation of the merits of English song, which would make him as good and impartial a critic as Swinburne (if we can call Swinburne impartial *in re* Hugo) in his contrast of Tennysonian "anti-Gallican" antipathies and Hugo-cosmopolitanism. Still further, evidenced both by the trend of many selections and the exegesis in the vivid and scientific notes, we find those classical leanings which we have referred to as the true basis of all modern-language study. Add a really remarkably fine English style, and a poetic touch which appear in phrases like:

"The ballad as such had before been considered as the Cinderella of literature, it now became gradually 'the favorite child of poetry'"; or this, of Heine;

"He winds up the most delicate poetical sentiments with a satirical hit; thus combining the sweet notes of the nightingale with the jeering tones of the mocking-bird"; and we are not surprised at an independent contribution to critical literature in his "Introduction", or a literary volume from the editor's hands. In this introduction, the historic heredity of the ballad is well treated, and its connection with kindred forms in other languages; its differentiation from other resembling types is also clearly stated; its components—the narrative, or epic factor, and the dramatic, both sometimes merging into the lyrical; its elements—"dignified, though popular language, dramatic movement, and nobleness of conception"; and its classification into historical, traditional and artistic, are all carefully, if succinctly treated. The three periods—from Bürger to Chamisso, from Uhland to Heine, and from Freiligrath to the present, are characterized and admirably illustrated and the dominant note of the various authors explained. Since, in his "Preface" we are told of the reasons and regret for the omission of many other ballads, it is idle and not necessary to complain at the absence of a chance one. But it is with certain statements that we would stop, for either criticism or suggestion. We are told (p. xxi) that "The Germans have at all times been catholic in their literary tastes", a point, supported by appeal to the period of imitation of Italian and French models, and the Göttingen coterie and their work on English bases. Reference might have also been made, *en passant*, to the Spanish influence. But the very examples adduced tell against the generalization. We can not enter into a discussion which would lead us beyond the scope of the present outline into a defence of a contrary doctrine, but from whichever side we look at the assertion, we seem forced to subtract from its breadth, explainable and pardonable by Professor Buchheim's own sympathetic appreciation with the literature of other countries, and love of that of his own tongue, by birth or heredity. For catholicity as a continual presence can in no sense be predicated of German literature. As compared with France, Germany does not offer the spectacle of a similar unbroken literary continuity. Catholicity implies comprehensive-

ness of view; comprehensiveness is based on comparison, and comparison demands an indigenous standard, which in the turmoils of German history, the differentiation of provinces, and the confusion of dialects, Teutonism could not consistently provide. Again, the appreciation, great and genuine and far-reaching in its effects as it was, was yet limited to certain portions of the country—however much they crystallized and were centres of German literature—and that, too, in a late period of the literary history. If we analyze still further, we may sum up the data thus:—it implies a false theory to qualify appreciation of foreign work when itself dependent for existence on lack of native opportunity for criticism, as comprehensive and generous acceptance of foreign talent. When Gottsched set the standard of French shape and sentiment, but failed to understand the power of English production, he doubly illustrated the tendency of the lack of already-manufactured material at home, and a conception of criticism far from catholic. If, on the other hand, Frederick the Great, unlike his predecessor, adopted French as the vehicle of his thought, vied with Voltaire in the domain of historical writing and cherished the culture of an alien tongue, he did it at the expense and not as the complement of a language of which he was personally ignorant, and which he publicly crushed with contempt—a historical truth which even Geibel's ballad (105 of this collection),—with its story of the king's *Sehnsucht* for a native literature he refused to acknowledge when present around him,—will scarcely refute. Still more important, we must not forget that Haller—who preferred home to honors; that Bodmer, Breitingen and the Zürich school, whose glory is their championship of English excellence, while fully appreciating their own style, were themselves foreigners in fact, though Teutonic in every affinity. Again, remembering that Lessing, Herder, Goethe and the lyric copyists, appeared only in the latest periods and fought hard to inculcate a wide appreciation of the foreign; that feeling had so much change that German literary sentiment, whether based on incorporated French, or native models, was at first shocked at 'Götz' and later, after a long period of

education and culture, received 'Iphigenia' "coldly," also as non-German, and that, a century before, Molière had been pushed aside for the broad and low farce which still survived until the 'Minna,' and we think the case a pretty strong one as against the general appreciation, in either time or extent, of German literature for foreign influence per se.

On p. xxiii, after dating the birth of the modern ballad from Bürger's "Lenore," and stating that,

"It would be beyond the extent of this introductory sketch to show the inspiring influence Bürger's marvellous ballad exercised in (England) and other countries outside Germany,"

a few words are given to the "affinity between German and English poetry." It seems as if some expansion, not of the effects, but of the causes were here desirable. Even for the educated readers for whom the volume is destined, a few lines of clear statement such as Professor Buchheim can so admirably furnish, would not be out of point. The reasons for racial affinity as reflected in both literatures would add to the argument. Schlegel's theory that climate conditions character, and that the grand in the physical world often finds the gruesome in the mental one as its complement, would make clear the intellectual substratum of Scandinavian and Saxon literatures.

It is, however, the defence of Heine which offers much interest. Even later German criticism cannot be fully just to the memory and work of the one whose brilliant pages still touch with their sarcastic thrust some of the sore spots of German nationality and literature. Heine's religious feelings have not had their full due. His revolt against creed and cant, scandalously expressed as it often was, did not obscure cardinal principles of belief, which, feeling the contrast of his own life and his apostasy with them, he took his usual ironical pleasure in suppressing and changing into their contraries. If we read Heine carefully in numberless passages; if, as Professor Buchheim takes pleasure in showing, we can so easily find in his poems and notes, that "in spite of his scepticism, Heine possessed a mind imbued with" "a deep religious feeling"; if we read the beautiful and Heinesquely-simple declaration in his will, we will do justice to the

man, enjoy the matter more, and find a creed far more explicit than the Deism of Hugo, and more akin to the dying declarations of Napoleon, with a personal element added, but also at times, the same spirit of badinage.

The notes are full, varied, historical mainly, and most interesting. Commenting on xvi, Goethe's "Der Zauberlehrling," a reference is made to its possible connection with the idea of the French Revolution. It appeared in the *Musenalmanach* of 1798. That Goethe, who had just finished (June, 1797) his 'Hermann und Dorothea,' and still imbued with the ideas he had there treated, should have made use of them in a new channel, is most probable. But the ballad may possibly have a wider signification, and link itself directly with that sympathy with the spiritual world which was at all times Goethe's delight, and found expression in two such widely divergent manifestations as the *Hexenküche* of Faust (to which this ballad bears several interesting affinities) and the "Bekenntnisse einer schönen Seele."

In considering the ballads of the last or modern period, we find a good proof that poetic power has not yet perished in the nation and a hopeful prophecy for the future.

Some other minor points we pass over, but we suggest the following: that (p. xxiii), Dr. Johnson's "well-known squib" be inserted in the text; and that (p. xxix), referring to Professor Dowden's edition of 'Lyrical Ballads,' the note be made a little more explicit. We suggest, also, that the note to cviii, be slightly amplified, by a reference to some of the other stories on the same theme, such as Morris' "Hill of Venus." And, in cxx, would it not be eminently appropriate, particularly in this volume, to mention the charming little episode at Goslar, immortalized by Heine, which we would fain have had him crystallize in poetry as well as prose.

Professor Buchheim is scarcely (see Preface) responsible for typographical slips in the Notes, but we notice a few points which we beg to submit as inadvertences (the only ones) of his style: p. xxxv, "and they *only* wrote ballads occasionally," for "only occasionally," and Notes, on lix, p. 310, "but has not *got* there in such disrepute"; we object to "*got* in such disrepute." Lastly, the following errors

for correction in subsequent editions: p. xxix, line 8, either "these requirements" or "this requirement" for "this requirements"; p. xxxiv, 1. 21, "uniformity": p. 305—note, "See p. 112," should read "212"; p. 311, 1. 1, "i" omitted in "traditional"; tenth line from bottom, "e" in Grafensprung inverted; fourth from bottom "Cp. No. cxx, p. 191," should be "291"; p. 314, "p. 292, No. cxx" should be "p. 291." Finally, p. 306, the second reference (last line) to 'Le Roman de Rou' is wrong. I have at command only Andresen's edition (Heilbroun, 1877, 1879) whose lineation is different, and cannot locate the exact correspondence, but call attention to the mistake in the number.<sup>1</sup>

When we look at Buchheim and Fasnacht, Lange and Naf, when we see in the former the list of subjects which candidates are able to explain in the original, and compare our own results, we think a jeremiad quite in order. But we have said that American scholarship is keeping pace with the demands of extended opportunities and recognition. To the list of books for which we are indebted to those American educational Macmillans—Messrs. D. C. Heath and Co.—we add Professor Bowen's 'Introduction to Modern French Lyrics,' a collection divided into National and Revolutionary Songs, and groups from Béranger, Lamartine, Victor Hugo, Alfred de Musset, Théophile Gautier and Miscellaneous Poems. The editor of any collection may avoid criticism by falling back on Swinburne's critique of Hugo, and claiming

"That when I venture to select for special mention any special poem, I do not dream of venturing to suggest that others are not or may not be fully as worthy of homage."

Yet when we think of the *Châtiment*, the *Chansons des Rues et des Bois*, the *Contemplations*, and the *Légende des Siècles*, with their glorious gamut of powerful passion and pathos, through every range from stinging satire to most simple sweetness, we cannot but confess to a spirit of irritation at the attempt at limitation—the sampling—a broken splinter,

<sup>1</sup> Could not the publishers be induced to return to the old models, instead of substituting the present seal on the cover, "G. T. S." and a slightly different style, which take away a little from what is otherwise perfect book-making?

beautiful though it is in itself, from the monument of grandeur and glory refulgent from the genius which illuminates it. The selection for the space is, however, very harmonious, and with the addition of, perhaps, a few more extracts to illustrate two points scarcely brought out sufficiently in the choice: the tremendous force and overwhelming impetus of Hugo's verse, or the exquisite, *oiseau-muche* delicacy of touch in his lighter lyrics,—the extracts will be fairly representative.

So, of the Béranger poems. Béranger is essentially the poet of bonhommie and Bohemianism; of the poor but good-natured, as well as of the patriotic populace. We miss enough stress on that note. The proportion of the grave to the gay, we may say of the serious political to the enthusiastic political and the *insouciant* philosophy of poverty and pleasure pictured by the poet, is too great. The National and Revolutionary songs form an admirable set. The other authors are well represented, but in the Miscellaneous portion, even if by its date (in spite of its survival as a modern song) we cannot include the "Malbrough s'en-va-ten guerre," that poem of nursery and proverb so incorporate in the language, certainly the "Partant pour la Syrie," both modern and universal, could there find a place. We cannot but express these thoughts which occur to us. But it is less in criticism than for the further perfecting of a work in conception and execution so agreeable. Here again, we find a due mingling of the scientific side and the literary, the indebtedness to the classical basis being emphasized and illustrated. Preceding the Notes are clear and compact remarks on French versification, serving as an introduction to the comprehension of the Alexandrine. The Notes themselves are full, without being wearisome, the introductory notices of authors and poems being exceedingly good. Two noticeably good points in the philological references are the giving of the accusative instead of nominative case, and the distinction of Low-Latin forms by the asterisk.

We would suggest that, in note on line 6, par. 2 (p. 149), or on page 6, l. 8 (p. 150), the full rule as to the *s* (*sc*, *sp*, *st*, in general terms) and initial *e* be stated, especially as other

philological principles are defined at some length. To the interpretation of p. 6, l. 15 (on p. 150) we might be disposed to object. We think the exegesis must depend on the shading and that, in this case, *flancs* is less likely to mean *sein*. "We shall bear, i. e. carry, your avengers on our breasts," brings up the pictures of babes borne on the bosom. But if "avengers," why mention of "babes."? If we translate the idea to mean "we shall bear, i. e. beget, avengers," we have a meaning more in consonance with the thought. This use of *flanc* and *porter* is a common one. We might refer—as to the idea—to the famous story of Italian history. But Professor Bowen's own note, p. 174, on 69.8, "Qui porte un éclair *au flanc*," as "within it" is corroborative. With the remarks that "to be hard up" (l. 17.8, p. 156) is slightly 'slangy' as a translation, especially as an equivalent for the *style soutenu* of "être aux abois"; that (p. 170), on page 56, l. 24, the apostrophe after *que's* as a plural may mislead the student, and that the editor indulges a little freely in asyndeton, and we can but thank him for a delightful, original and scholarly addition to our texts of the highest class.

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### FRENCH HISTORY.

*Readings from French History*, edited by O.

B. SUPER, Ph. D. Boston: Allyn & Bacon, 1891. V+320.

It is always a pleasure to note the appearance of a good book, and that Prof. Super has given us such an one under the above caption no body will be disposed to question. While engaged in its perusal, the thought frequently occurred to the writer, how much better it would be if we more often put such books into the hands of French students, instead of the lighter species of literature, which, tho' showing what delightful story-tellers the French are, serve chiefly as amusement even when fully appreciated, which is not always the case. By adopting such a course as here proposed by Dr. Super, the double advantage is gained of introducing the student to one of the best species of French of the nineteenth century,